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Planché, the ballad-writer, rather without the spell of the spot, likens the Gothic curve of a cathedral

"To some proud war-song marbled as it rose."

Whittier, in his last volume, is more true to the sentiment—

"In the noon brightness, the great minster tower,  
Jewelled with sunbeams on its mural crown,  
Rose like a visible prayer."

Thus we have utterance musical or otherwise, addressed by metaphor to the sight. Here is an instance from Wordsworth.

"The light ash that pendent from the brow  
Of yon dim cave, in seeming silence makes  
A soft eye-music of slow waving boughs."

Here, again, in Emerson—

"I thought the sparrow's note from heaven,  
Singing at dawn from the alder bough;  
I brought him home in his nest at even;  
He sings the song, but it pleases not now,  
For I did not bring home the river and sky,  
He sang to my ear, they sang to my eye."

We speak of the *tone* of a landscape, the *harmony* of its colors—the very terms of the art the metaphor,—supposes qualities that probably induced Schlegel to call Da Vinci and Correggio *musical painters*. Of the latter he wrote thus:—"His figures are to him what melody is to the musician, who, by the simplest chords, unlocks a world of deep and thrilling melody." Again, he points out the poetical combinations and blending of colors in Raphael. Of Correggio he writes once more—"You know how I once attempted to make Correggio's manner more intelligible, by characterizing him as a *musical painter*. How natural is it to suppose that the genius of different arts may sometimes be disposed to unite in one, associating and blending in close affinity. Our endeavor should therefore be to discover and trace this peculiarity, to employ its aid in understanding the conceptions of the painter. Whether we consider painters who have what may be called a musical expression, or others, whose manner partakes more of the character of sculpture, or even of architecture, I see no reason why, if a painter's genius lead him to select one style in preference to others, he may not, without diverging into all the peculiarities of another art, so associate them with his own, as to heighten the expression by concentrating the characteristic features of both." Schlegel again acknowledges these affinities, when he speaks of a painting by Da Vinci—"were I to attempt a more enlarged description, to give you a just idea of this picture, I fear I should be led to clothe my ideas in the garb of poetry; yet I know not whether this would not be in many instances the best and most natural method of describing any peculiarly beautiful painting in the work of art."

Comparisons are natural to us. We like to say such a one in his art is what another is in his. There we assimilate the arts. Schlegel says Giotto reminds him of Dante; Perugino of Petrarch; and Titian and Correggio of Ariosto and Tasso. Or still further he says, "the pithy sweetness of Domenichino assimilates completely with the poetic manner of Guarini, and the sweet inspira-

tion of Marini finds a correspondent analogy in the capricious Albano."

To follow the comparison further, we quote what Fuseli says of a certain period in Titian's studies, that "his eye, as musical as his ear, abstracted then, how color acts, effects, delights, like sound; how stern and deep-toned tints rouse, determine, and invigorate the eye; as warlike sound, or a deep bass, the ear; and that bland rosy, grey, and vernal tints soothe, calm, and melt like a sweet melody." This is the point of junction between songster and artist, when both with unlike, yet like, means are trying for the same effects. Schlegel is very positive that a painter must be a poet, considering it beyond all question, and understanding the word in its exalted sense, as exemplifying the poetic idea of things. The connection of the arts was urged upon Goethe in this manner, as he himself acknowledges, when he says, "the manifold subjects which I saw handled by artists, awakened my poetic talents, and as one easily makes engravings for poems, so I now made poems on engravings and drawings, by presenting before my mind the personages introduced in them, in their previous and subsequent circumstances, sometimes by inditing a little song, which might have suited them, and thus I accustomed myself to consider the arts in connection with each other." Of their mutual assistance, we can remark a passage from Landor (through Southey), in which he says, that "harmonious words render ordinary ideas acceptable; less ordinary, pleasant; novel and ingenious ones, delightful. As pictures, and statues, and living beauty, too, show better by *music-light*, so is poetry irradiated, vivified, glorified, and raised into immortal life by harmony."

In illustrating further the connection of the arts, instances may be cited of the imaginative creation of the cognate one. Something of this kind occurred to Mrs. Jameson before the Assumption by Titian at Venice, when she says, "contemplating those lovely spirits one after another, a thrill came over me like that which I felt when Mendelssohn played the organ—I became *music while I listened*." In like manner, the ethereal is corporealized, when Allston, speaking of a sleeping child in its first bloom of beauty, with its pure fresh hues, its ever varying yet according lines, moulding and suffusing in their playful harmony, its delicate features, says it is what poets might fancy of "visible music or embodied odors." In Comus we find the same connection of symbols—

"A soft and solemn breathing sound  
Rose like a stream of rich distilled perfumes."

Goethe has a similar expression—"a couple of French horns in the distance startled me with a sweet surprise, making the peaceful air alive as with the fragrance of balsam." In fact the whole system of metaphorical writing depends upon perceptions similar to those which mark in cognate arts the points of relationship. Since Byron wrote

"The mind, the music breathing from her face,"

everybody has recognized the beauty of the assimilation, an advocacy both to the ear and to the eye—like the words and the air of a lyrist, they are a something like the em-

bodiment and substantialization of the other. So, in the following, Wordsworth catches, and gives fixedness to a wayward expression of nature:

"The stars of midnight shall be dear  
To her; and she shall lean her ear  
In many a secret place,  
Where violets dance their wayward round,  
And beauty born of murmuring sound  
Shall pass into her face."

#### THE PHRENOLOGICAL GAUGE.

It may be entertaining to note how this modern Science applies its tests to the works of the older Masters of Art, and learn in what degree they seem to have anticipated its rules. We shall observe also how some moderns have worked in utter disregard of them. We draw our instances from an English work—"Phrenology applied to Painting and Sculpture. By GEORGE COMBE." London: 1855. 8vo. 158 pp.

It is not always in our power to judge in a painting of the mental development by the shape of the skull (as can be done in sculpture), owing to the representation being on a flat surface, and perhaps in shade. The judgment is then formed on the manifestations of the brain in action, since small cerebral organs in a state of intense excitement, produce great external agitation to the frame, making the eyes roll and stare, the limbs move rapidly, and the muscles rise into sharp lines; while larger cerebral organs, under excitement, show less outward movement; but have an indefinite expression of strength, weight, and depth of passion and thought, pervading the body.

*Venus de Medicis*.—Her head is idiotic, which is not ordinarily noticed, because the expression of the countenance is higher than would ever be found in Nature in connection with a brain of so small dimensions.

*The Psyche* of the ancients in the Naples museum, has a very long and large anterior lobe, with the most perfect combination of intelligence, moral purity, and feminine loveliness and delicacy; yet, with such a model, Signor Tenerani, a distinguished Roman artist and pupil of Thorwaldson, represented the same subject with a small anterior lobe, moderate moral organs, and a preponderating hind-head, indicating strong animal propensities.

*Canova* and *Chantrey* have modelled the heads of eminent public characters in forms that stand in direct contradiction to their dispositions.

*Raphael* and *Andrea del Sarto*.—Either a wonderful instinct or accuracy of observation led the first to bestow, as a general rule, amply developed brains on his important characters. He rarely fails in it. The latter, on the contrary, paints saints and patriarchs with brains below the average in size, causing a diminished expression, which is at once felt, if not understood.

*Raphael*, in "*The School of Athens*," represents great-minded and large headed men, each engaged with his own weighty subject, expressing in his attitudes and countenance powerful faculties, intently occupied with their proper objects.

*Raphael* and *Julio Romano*.—The latter



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The *Theban Hercules* has the animal part of the brain sufficiently developed for health, but not for a *gourmand*, which he was not; the intellectual portion is not greatly inferior, but it lacks the sentiments of elevation and refinement in Ideality, Wonder and Wit; the moral region is of an average size, for he was not a savage; and the limbs in perfect correspondence, are large, strong, and well-proportioned, but neither fine in texture nor graceful in form.

*Salvator Rosa's Conspiracy of Catiline* presents not a well developed anterior lobe or coronal region in the whole group, being in accordance with the report of history, which says they were men weak in intellect, strong in animal passions, and sadly deficient in moral qualities.

The *Statue of Lysias the Greek Orator* in the Vatican. The head is well developed in the part giving readiness of perception and promptitude of thought, fitting the mind for action, showing great intellectual power, with a sufficiency of the coronal for amiability, and enough passion to give effect to the others. Limbs small, fine in texture.

*Thorwaldsen's Christ*. Large and beautifully proportioned moral and intellectual regions; a countenance of purest and grandest emotions; a pensive air of melancholy is suffused over the figure; the drapery is in accordance, arranged with consummate simplicity and grace; yet the arms and hands are so thick, short, and deficient in fineness and precision of form, as to be out of all harmony with the head and countenance, and could only belong to an inferior nature.

One other point demands our attention—Physiognomy as the result of Phrenological development; and it is on this account that a great artist needs to be, not a superficial, but a profound and deeply skilled phrenologist. By observation it has been learned how different faculties of the brain express themselves by instinctive looks, actions, and sounds, and the knowledge of these is the Science of Physiognomy. Different laughs, such as those of Destructiveness, Benevolence, and Self-esteem bring into play different muscles, which form varying lines on the face. And so with other faculties. The artist needs to know these; and how to modify the same type for repose, joy, sorrow, and so forth. He must also know the manifold expressions that will result from the reunion in different proportions of these faculties. Thus Self-esteem is hardly mistakable in expression when alone; but when united with Acquisitiveness, it gives an expression of cold grasping, penurious selfishness; but when with powerful Veneration, Conscientiousness, Benevolence, and Intellect, there will be a look of noble independence, self-reliance in the pursuit of truth, Justice, Religion, and Humanity; or in union with Firmness, Combativeness, and Destructiveness, there are manifestations of proud impetuosity, daring grandeur, and the contemptuous irascibility of Coriolanus. It is obvious such faculties find for ordinary observers their greatest expression in the lines of the face; but the limbs and even the flesh are permeated by this nervous expression to more observant eyes. Thus in the fragment called *The Torso*, it is this nervous life and mental power seen in the almost quivering quality of the flesh that gives it its effect. *Michael Angelo* appears to have

had greater success in awarding this life to the limbs of his statues, than to their countenances; as, for instance, the face of the "*Christ holding the Cross*," is of a far lower type, than the life and energy expressed in the members would warrant. So with his *Moses*. The head has low qualities, fired out with the wrath of a low mind, instead of that of a high minded and inspired prophet; but there is a sign of tremendous mental energy given to the uncovered arms, which even seems to pierce the drapery of the body. As a contrast take Canova's Monument to Pope Clement XIII. in St. Peter's, and view the figure of the angel—beautiful, refined, pleasing in countenance, but lucklessly wholly devoid of nervous life in the frame, and, consequently, making a feeble impression. But look at the two crouching lions at her feet, and we see their bodies instinct with the highest energy, although in repose. Take the *Dying Gladiator*. With this, as with the *Laocöon*, the grand characteristic is the animation of the whole figure with nervous life and sensibility, without the expression of motion; but the head is of a type that could never have given such life to such a body. Compare with this the *Statue of Antinous* with its grace and flow of limbs; and mark how sadly deficient it is in interest because of a lack of sensibility and life in the flesh. So with the famous *Apollon*. Mr. Combe thinks that the limbs are so little imbued with living nervous power, as to make it, by no means, so above criticism as has generally been thought.

Mr. Combe's conclusions relative to the way in which this nervous life may be expressed in art, will be of interest to the practical artist. Physiologically, I should conjecture that the numerous nervous fibres which penetrate the muscles and the skin, when acted on by a large and vivacious brain, keep up in these a certain fine and delicate tension and flexion, which produce unevenness of surface, but so minute that it is not recognizable to the touch, although distinguishable to the eye. On examining the *Torso* and *Laocöon*, I observed minute elevations and depressions on the surface, which broke the reflection of the light, and prevented the eye from taking in long, smooth, uniform lines or masses of light; while the *Apollon*, and several other statues in which nervous expression of mental life is deficient, presented those long unbroken lines or masses. An eminent sculptor in Rome told me, that too high finishing in marble weakens the expression of life. In painting, also, a smooth surface of long unbroken lines is inexpressive; neither should the surface be like the polished skin of an apple, but more peach-like or creamy. In painting, color is also of some assistance in representing nervous life. Further, certain modifications of form and motion seem to be also necessary in the limbs, thorax, and abdomen, as well as in the face to express mental power.

EGYPTIAN ART.—"It appears to me that the great and insurmountable obstruction to their advancement in art, arose out of the character and materials of their religion, where nothing was shown for itself, but as the symbol and type of some other thing, a practice that must soon be in opposition, and even in direct contradiction to the very essence and destination of Art."—Barry.

## Technical.

### A SUMMARY OF MODERN COLORS.

WITH THEIR

CHEMICAL AND ARTISTICAL QUALITIES.\*

BY WILLIAM LINTON.

A SMALL portion of the following Summary was printed a few years ago. Since that period a more extensive and varied field for inquiry than had been previously accessible, displayed itself in the contributions of colors and dyes from almost every part of the globe to the Great Exhibition. These colors were chiefly arranged among the products of Class 2; and as the author attended their examination as Associate Juror, he has taken the opportunity of transferring to these pages such artistic information as the examination suggested.

Among the novelties brought forward by the Great Exhibition, was a large collection of native Indian Ochres (sent by the Honorable East India Company), of every variety of tint, from the Yellows and Browns common to the ochres of European districts, to the Pinks and Purple-Reds which are less known as pigments, and which are chiefly found in countries believed by geologists to be of an igneous origin. There were other collections of Ochres, also, from Canada and Trinidad. Several varied tints of Green Ultramarine were exhibited;—durable transparent colors, well adapted for the palette; among which was an excellent permanent substitute for Prussian and Antwerp Blue. There were many other mineral colors of great use and beauty; as Greens prepared from Zinc and Cobalt; a new bright Yellow, Chromate of Cadmium; a subdued Orange from Cerium; a Red from Palladium; a beautiful Rose Pink, and deep rich Purples of varied hues from Cobalt; a Brown from Iron; a new White from Lead (Pattinson's Oxichloride); and several more, of whose existence few had previously known. A series of beautiful Silicates from the Potteries. Various new colors made with Zinc; also rich and powerful glazing colors, chiefly Greens, Browns, and Yellows prepared with fatty acids; and an artificial Ultramarine Blue, of the prismatic hue, from Alsace, resembling the finest Lapis Lazuli, and responding to the same chemical tests;—an acquisition, of whose value may be formed, from the fact, that a fine quality of the native pigment, such as is usually sold in the shops at five guineas the ounce, was exactly matched by the above example, the manufacture of which (having been repeated with the most perfect success), would be amply remunerated at half that number of pence the ounce.

The decisions respecting the merits of the various colors have not been adopted without repeated experiments, both artistical and chemical; and when any difficulty presented itself in the latter mode of scrutiny, the advice and aid of scientific friends were always very kindly afforded.

### PERMANENT COLORS.

#### WHITES.

##### ZINC WHITE.

##### Oxide of Zinc.

This pigment (when properly manufactured†) is the only permanent White of any value to the artist. Although it is not so powerful in body as White Lead, it may be advantageously used in its place, or in covering and protecting the more solid tints of the lead preparations from the inju-

\* Extracted from "Ancient and Modern Colors." London, 1852.

† It is sometimes adulterated with Carbonate of Lead.